

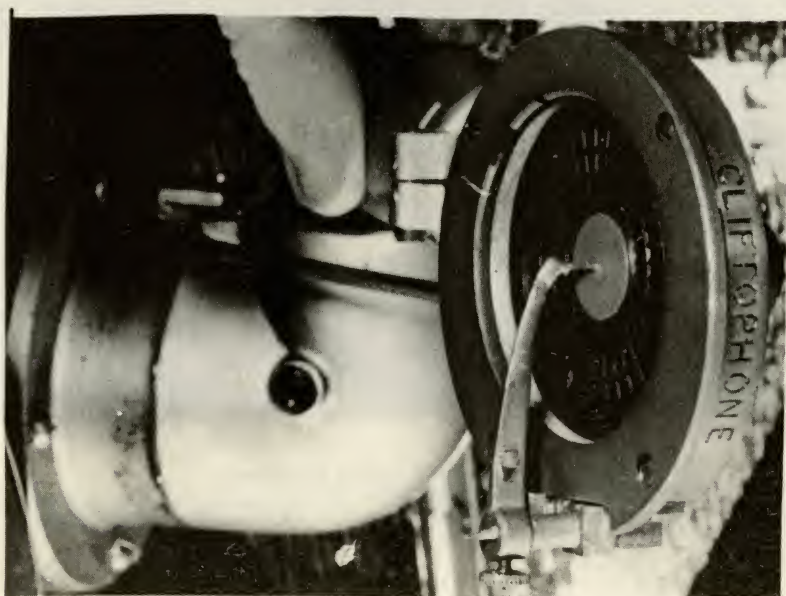
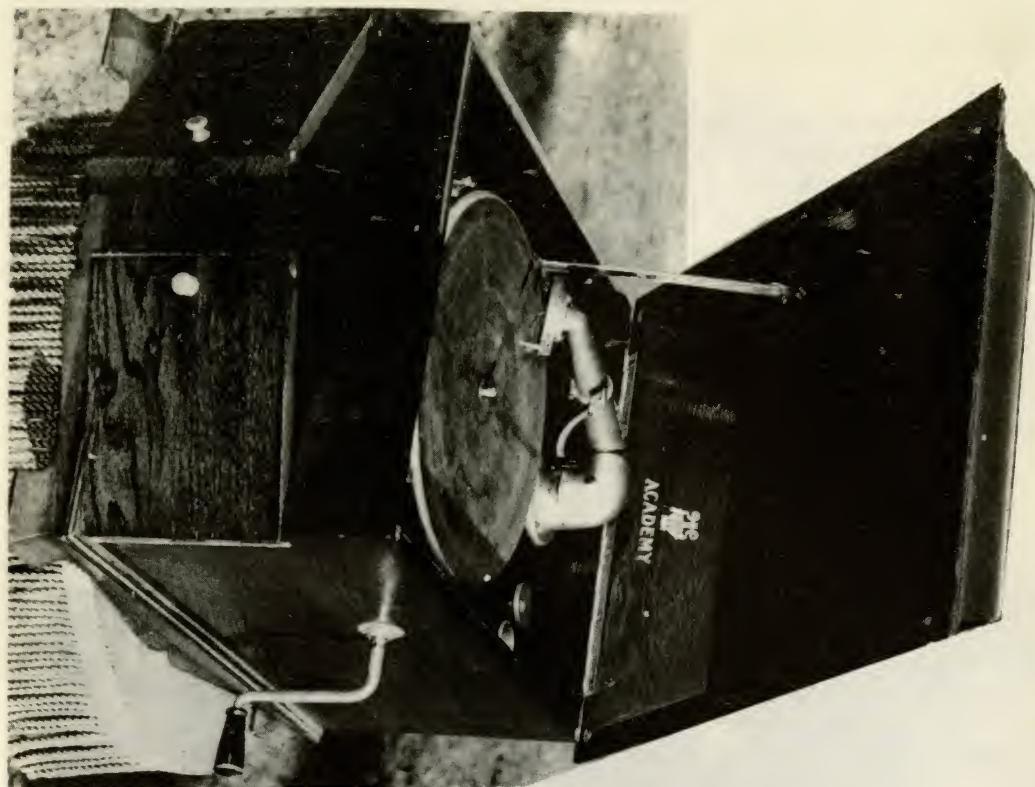


NO. 50 August 1969



THOMAS EDISON DANS SON CABINET DE TRAVAIL

Parmi les salles d'expériences sans nombre, véritable ville industrielle, qui constituent le "laboratoire" d'Edison, l'illustre savant s'est fait aménager une bibliothèque de plus de 60.000 volumes et il collectionne toutes les publications scientifiques du monde entier.



Edison Cylinder 'Take' Numbers, by William Main

Because of continuing interest in the Edison Operatic and vocal cylinders, I have just completed research on the 28,000 Blue Amberol series in my collection. As words 'Matrix' and 'take' will appear often in this article and because discographers have to a certain extent standardised their terminology on these matters, it would therefore be in readers' interest to preface my findings with an explanation to the meanings of these various terms.

CATALOGUE NUMBER Records are always allocated a catalogue number on publication. This always appears in a reasonably large type face somewhere on the bevel edge or flat surface at the end of the cylinder. This number is used primarily to identify it with the thousands of others produced by the firm during manufacture, wholesaling and retailing.

MATRIX NUMBER The Matrix number is used to identify a record before its release or publication. Because companies sometimes changed the catalogue numbers around to suit price changes, etc., it is the only definitive number with which to positively identify all records, either cylinder or disc. Usually the matrix number was placed on the wax master before it left the recording studios for the processing laboratory. From the processing laboratory it would go to the playback room where provided both artist and management were satisfied it would then be made available for issue and release. Even if it passed through these channels satisfactorily it could still sit in the vaults with its matrix number as its only means of identification until it was thought commercially right to release it to the public. The Edison Company did not use a separate matrix for its cylinders. At least, no information has come to light to prove otherwise. The matrix number for the cylinders was the catalogue number. This is indeed a mystery because it was the accepted practice for most recording concerns to allocate a catalogue number just prior to publication. How they managed to keep track of all the Amberol matrices without some sort of numerical system seems impossible.

However, there is no visible number other than the catalogue number on the cylinder and this was certainly used for matrix purposes. In the case of the Edison disc department, they bore a distinctive numerical system which started at zero and progressed chronologically through until the end of production in the late 1920's. The matrix number on Diamond Discs nearly always appears on the smooth flat surface of the record just by the edge of the label in the "six o'clock" position. It is scratched into the master with a stylus and is quite legible in good light. For discographers this proves most valuable for dating purposes because it is known that blocks of numbers were used up year by year, thus facilitating reasonably accurate recording dates. With his Blue Amberol cylinders Edison placed his matrix numbers (remember in this case it is the same as the catalogue number) in the flat space on the record between the first groove and the end of the record where it turns around into its plaster support. Sometimes it is very visible and audible. Should you mis-align your reproducer at the beginning of the record you will hear the stylus passing over it. For the purposes just outlined it would have been the intention to wipe these ends clean before commencing production, but fortunately for posterity some have escaped this routine. Many of the cylinders in my collection have only the bottom half of the numerals showing, as the end of the record is bevelled off to make a better finish. The items from which I did manage to glean information required a very strong magnifying glass and an angled light.

TAKE NUMBERS. This is perhaps the most important digit of the lot for the serious record

collector. A 'Take' number denotes the number of times a particular item was recorded at any one or later session(s). For instance, an artist would be signed up to record three titles. Each would be performed three or four times, until it was thought they had sufficient good 'takes' or copies on hand. Should it be decided to re-record one title again through some fault in the recording session or the manufacturing processing, the artist would have to be booked for another period of recording. If the fault lay with the technical side the artist would be paid for this extra session. So, naturally, everyone would be on his toes to see that things went well during the first session. If further 'takes' were required they would number these consecutively forward from the last recording session. i.e. If on Monday they had reached 'take' 4, then at the follow-up session on Tuesday the new 'takes' would commence at 5. Sometimes the gaps between recording sessions were days, weeks and even months apart as many artists could fit in recording sessions only when their more important engagements permitted. We must recall that many artists considered record making of secondary importance to their main careers.

'Take' numbers usually appear immediately after the matrix number thus... 28167-3, the numeral 3 indicating that it was the third time the item had been recorded. From the approved 'takes', one would go into production while the others would be held in reserve. It is well known that Edison would not approve of a cylinder's release until he had the safeguard of three good 'takes' in the bag. On considering the many misfortunes which could perhaps befall a recording during its processing it is understandable that recording companies liked to have standby matrices. It is common to encounter two or even three different 'takes' during the course of collecting records of a particular artist. One must conclude that either from wear or an accident at the factory reserve matrices had to be used to maintain a plentiful supply of records for the public. Each record bearing a different 'take' number is indeed a separate recording of the particular item. It is almost impossible sometimes to detect any noticeable difference by playing them separately, but simultaneous playing will prove the issue beyond all doubt. Overseas authorities concur that no collection claiming to be complete can be called so until all known 'takes' are represented. So perhaps this outlines the great importance in the little, but most important digit.

Below is a listing of some titles in my collection of Blue Amberols which bear legible matrix numbers and takes. It is interesting to observe that sometimes if a cylinder had been released on a four-minute wax recording prior to release on Blue Amberol then this is represented as the matrix, sometimes in conjunction with its current listing. In one item no less than three separate sets of numbers are inscribed.

Cat. No.	Artist	Title	Matrix & take
28253	Ciccolini	Vestì la giubba (Pagliacci)	28253
28138	Ventura	Die miei bollenti spiriti (Traviata)	4M 28138-1
28199	Giorgini	Mi par d'udir ancora (Pescatore de perle)	4M 30032-2
28115	Galeffi	Di provenza il mar (Traviata)	28115-1
29024	Case	Mon cœur ne peut (Mireille)	29024-3
28154	Egenieff	O kehr zuruck (Tannhauser)	28154-2
28147	Kurz	Una voce poco fa (Barbiere)	4M35014-2

28120	Knote	Ich schnitt es gern in alle rinden ein	4M28120 - 1
28125	Arral	Poisonaise (Mignon)	4M35000-2 ; B.166 :28125-2
28153	Labia	Nom la sospiri (Tosca)	4M2 153 - 1
28161	Constantino	Celesto Aida (Aida)	4M28161
28133	Kurz	Caro Nome (Rigoletto)	4M35010 -2
28247	Miller	Scots wha hae	28247 -2
28275	Scott	On the road to Mandalay	28275 - 2
28135	Delna	Che faro senza (Euridice)	4M28135-1

(This last one bears its matrix information in no less than two different types of handscript on the end of the cylinder. At the title end it bears the inscription 28135-3)

SUPERSCRIPIT NUMBERS Another number remains to be explained. It occurs immediately after the abbreviated word Patented on the rim of the cylinder. Many collectors believe that this is the 'matrix' number and 'take' number. This fallacy originates from the official Edison Trade Publications which were issued on a monthly basis to Edison agents for distribution to their clients. I have personally seen some references on this 'mysterious number' in the form of a letter of inquiry to the editor. Anyone who has made an extensive study of these publications will realise that the authors and writers of the articles were more than often prone to exaggeration. Edison copy writers stated that this number indicated the number of times a title had been made to account for the demands of the cylinder buying public. Some are well into the hundreds while others (mainly hard-to-sell operatics) are low. I am sure that the late Dr. Duane Deakins was right when he called these "mysterious numbers" superscript numbers. In his book "Cylinder Records" (published by Dr. Deakins in 1956) he states . . . "Small numbers after the words 'Thomas A. Edison Pat'd' may be seen on most records. This signifies the mould number from which the records were made. Thus the more popular the selection the more moulds used and the higher the number would be on the last cylinders made of that particular selection."

REQUEST FROM YOUR EDITOR. May I ask you all to look at the end of your cylinders to see if there is a little matrix & take number inscribed? If there is, could you kindly send details to Mr. W. Main, [REDACTED] Wellington N5, New Zealand. You may use seamail post for this. Ultimately we may be able to draw interesting conclusions from your joint researches.

'Favor'

by Len Watts

Further to Mr. Williams' suggestion that records may be cleaned with Johnson's "Pledge" polish, I object to its smell, so I tried Johnson's "Favor". This gives excellent results, but I was a little apprehensive about using it on my Pathé records, in case it contained any abrasive which could grind away the sapphire. I wrote to Johnson's explaining Pathé records and expressing my fears. An extract from their reply said, "Favor contains no abrasive, but does contain solvents, oils and waxes, and we therefore feel quite certain that this product can freely be used on all your records, including those played with a sapphire needle, without harmful results." Although I enquired about "Favor", I imagine the same could be said of "Pledge" which I fancy is merely a highly-scented version of the same polish.

The Cliftophone

by J.J.Hopkinson

The Cliftophone is a type of gramophone made about 1918. I will describe an oak table model with two front doors guarding the internal horn which has no louvres. The top opens with a lid having on its inside the word "Academy".

The technical details firstly. Height $14\frac{1}{2}$ inches, width $15\frac{1}{2}$ inches, front to back $18\frac{1}{2}$ ins. The turntable is $11\frac{1}{2}$ inches diameter with "Garrard Swindon" inscribed underneath it. It has stop mechanism and speed regulator. The motor is easily taken out by removing three screws and is rubber mounted in a four-postered frame covered by a $\frac{3}{32}$ -inch plate with "Headery - British Made" inscribed on it. It looks robust except for its small double spring barrels each $2\frac{3}{8}$ inch diameter containing a $\frac{1}{2}$ -inch spring, nine feet long and 24 guage. The governor has three balls on springs and its bearings are adjustable and are made of phosphore-bronze. The worm works on a fibre cog. The ratchet mechanism is interesting. The pawl has no returning spring but rotates about the winding socket and engages on the slight backlash of the winder and disengages on starting to wind.

The soundbox and tone arm are the unusual features, being gold in colour and possessing a 'dust bug' brush. The arm is extendable by two inches, being correct at its shortest length. This arrangement with the detachable soundbox allows Pathe soundbox attachments. The soundbox descends to the record by depressing a knob on the arm and when the arm is lifted after playing it locks off the record - this is nice to use as there is no chance of scratching the record as the arm is swung across.

The soundbox is almost horizontal with the record and the needle holder is at its periphery, suspended by three $\frac{1}{4}$ -inch flat springs to allow vibration - the holder is connected to the diaphragm by the usual bar. The holder is pierced obliquely for the needle at about 4° angle and the needle sticks out of it above and of course below. The needle lies at an angle of about 30° to the record. The soundbox can be removed.



The diaphragm is made of a tortoise-shell like substance, brown, and ridged, and of $1\frac{1}{16}$ -inch diameter. The needle length can be varied in its socket to change its tone.

The spring needs 67 turns to wind up but plays only two sides of a ten-inch record. Originally it would play three sides - about ten minutes. The reproduction is better than an equivalent H.M.V. model I have, producing a better frequency range, especially in the lower registers. Apparently the firm of Chappel were agents or had a connection with the sale of the machine and Garrard made motors for Academy.

This is how I obtained it:- One day I visited an antique dealer and asked if he had any gramophones. Yes, he had two which were in the attic and if I was athletic enough I could go to see. I understood this remark only on arrival at the second flight of stairs - fourteen treacherous steps with pitfalls on each one! - Three pictures on one four copper kettles on another, boxes, rolls of paper - things sticking up and others projecting down - all placed to do injury at every step. This was climbed in almost complete darkness and I remember wishing that I had with me my ice axe, rope and crampons. On reaching the summit there was a wall of 'stuff' to get over and then I staggered over and fell over 25 yards of spears, armour and volumes of 'Punch' to see, finally, two

gramophones - covered with several mincing machines, and hats with ostrich feathers.

I prised open the lid of one for two inches with my forehead, using my hands to hold up the hats and mincing machines - and pressed one eye into the chink and behold! in the dim light I saw a wonderful thing - a horizontal soundbox. The lid snapped down and I jubilantly clambered back ignoring my bruises, as I fell, recovered and fell again - reached my friendly Yorkshireman dealer again and with a dirty but radiant face said, "May I buy both of them please?". "No," he retorted, "I got 'em for nout and you can 'ave 'em for nout!"

A general view of the Cliftophone 'Academy' and a close-up of the reproducer are shown on page 194.

Thumb Nail Sketches No.42 by Tyn Phoill

The Broken Melody composed by Auguste van Biene & played by The American Standard Orchestra

Edison Blue Amberol 2109

Much has been written in the Hillandale News recently on the life, times, and death of Auguste van Biene, giving me the opportunity of giving further details of Van Biene's compositions.

He achieved fame with 'The Broken Melody' but before that was very little known. It was as a performer on the cello that brought him to the front, and in this, his fame spread, both in this country and in America.

For the record, here is a list of his other compositions. -

"Laughing Beauties Waltz", "Come Back To Me", "Tyrolienne (Rip van Winkle)", "Boccaccio Polka",

The American Standard Orchestra was an Edison House Band, being little more than an occasionally augmented octette.

Letters to the Editor

Dear Mr. Bayly,

As a boy I heard Van Biene play his famous cello piece in the play 'The Broken Melody' which he toured with his own Company of actors. I did not hear him in a Music Hall - but in a 'regular' theatre - the Theatre Metropole in Birkenhead. For several years before his success on the Halls he was, for a short time, a conductor of one of the D'Oyly Carte touring companies. I regret that I do not recall the full plot of the story of 'The Broken Melody'.

Sincerely,

George Baker

Dear Mr. Bayly,

While in a junkshop recently I found the lid only of a make of cylinder of which I am unfamiliar. It had a white label and around its outer edge were two concentric circles, between which was printed in black, "WYPER'S EMPRESS RECORDS". In the centre, in handwriting is - No. 55. The Anchor's Weighed. Wyper's Empress Records' also appears round the sides of the lid, black print on a red ground. There was a famous Scottish accordion player who had a music shop near Glasgow. I wonder if these were his issues. Were they records of himself? He was Peter Wyper.

Sincerely, William Gallacher.

English ...	His Master's Voice	Montenegrin	Глас свога господара
German ...	DIE STIMME SEINES HERRN	Dalmatian ...	Glas svoga gospodara.
French ...	LA VOIX DE SON MAÎTRE	Hindustani	हीन मास्टर वॉईस
Russian ...	Голосъ Хозяина	Tamil ...	ஹிஸுமாதர் வாய்ஸ்
Spanish ...	LA VOZ DE SU AMO	Telegu ...	హిస్ మాస్టర్స్ వాయిస్
Danish ...	SIN HERRES STEMME	Canarese ...	ಹಿಸ್ ಮಾಸ್ತರ್ಸ್ ವಾಯಿಸ್
Italian ...	LA VOCE DEL PADRONE	Grusinian ...	ಹಿಸ್ ಮಾಸ್ತರ್ಸ್ ವಾಯಿಸ್
Hungarian ...	A gazdája hangját figyeld kutyá	Persian Tartar	هيس ماستر س
Flemish ...	ZYNS MEESTERS STEM	Burmese ...	ဟိစမာစာစာ
Dutch ...	DE STEM VAN ZYN MEESTER	Urdu ...	ہیز ماسٹرس وائیس
Welsh ...	LLAIS EI MEISTR	Bengalee	হিজ মাস্টার্স ভয়েস
Swedish ...	HUSBONDENS RÖST	Hindu ...	हीज मास्टर वॉयस
Norwegian ...	SIN HERRES STEMME	Gujerati ...	હીઝ માસ્ટર્સ વોયસ
Polish ...	GLOS SWEGO PANA	Jewish ...	הייז מוסטרס וואיס
Lettish ...	SAIMNEEKA BALSS	Jewish Jargon	הייז מוסטרס וואיס
Esthonian ...	PEREMEHE HEAL	Afghan ...	هيس ماسٹر وایس
Portuguese ...	A VOZ DO SEU AMO	Taal ...	Zijn Meesters Stem
Roumanian ...	CLASUL STĂPÂNULUI SĂU	Gaelic ...	Guir a miasaig
Bohemian ...	POZNAL HLAS SVEHO PANA	Turkish ...	اواز صاحب او
Japanese ...	聲の公人主	Persian ...	اواز صاحب سسی
Bosnian ...	Glas njegovog gospodara.	Siamese ...	ເຈ້ຍ ວິ ງອຍ
Croatian ...	Glas svoga gospodara.		
Servian ...	Глас свога господара.		
Armenian ...	Միստր Զայիս		
Arabic ...	صوت صاحبه		
Finnish ...	ISÄNTÄNSÄ ÄÄNEN		
Greek ...	Ἀκούω τὴν φωνὴν τοῦ κυρίου μου		
Maori ...	Te reo o tona Rangatira		
Bulgaria ...	Гласът на стопанина си		

"His Master's Voice" in 50 languages H 24

History on Records No.9. by Leonard Petts

'The Opening of the British Empire Exhibition at Wembley on St. George's Day, 1924'

On the morning of St. George's Day, 23rd. April, 1924, His Majesty King George V declared open the great British Empire Exhibition at Wembley. His speech and the impressive opening ceremony which was musically directed by Sir Edward Elgar was broadcast by The British Broadcasting Company. It was decided to try to make a permanent record of His Majesty's speech. The attempt was made at H.M.V.'s Hayes factory, recording by the acoustic process via loud speaker reproduction from a high powered wireless receiving set. The difficulties of making the record were tremendous for in addition to the required signal the receiver picked up and amplified all the atmospherics over a large area.

Although prior to His Majesty's speech, wireless transmission was made of the music of the bands at the stadium any chance of making satisfactory test recordings was shattered by morse code signals being sent out from a nearby station which almost obliterated reception of the transmission from Wembley. Luckily these ceased just before the speech. The engineers had no advance copy of His Majesty's speech or any idea of its proposed length, fortunately, however, it just fitted on to two twelve-inch sides and thus, despite all difficulties, a satisfactory recording was obtained and His Majesty gave permission for the record to be broadcast for the benefit of the many people who were unable to hear the original transmission.

The normal thirty-six hour manufacturing processes were speeded up and condensed into a mere six hours and the finished discs were rushed to London in time for the re-broadcasting that same evening. A remarkable achievement for those days. Before the record was played, Captain P.P. Eckersley, the then Chief Engineer of the B.B.C., gave an explanation of the techniques used in making the record and the difficulties encountered.

The broadcasting of the opening ceremony and the opening speech constituted the first wireless transmission of His Majesty King George V's voice. It was estimated that at least 10,000,000 people listened to the King on this nation wide broadcast.

In his speech His Majesty looked back to the Great Exhibition of 1851 and to the brilliant hopes of growth of international peace and friendship with which it was inaugurated. Speaking of the present exhibition he said, "Our object here is not quite so ambitious and for that very reason perhaps more hopeful of attainment. We believe that this exhibition will bring the peoples of the Empire to a better knowledge of how to meet their reciprocal wants and aspirations, and that, where brotherly feeling and the habit of united action already exist, the growth of inter-Imperial trade will make that bond of sympathy yet closer and stronger."

Oddly, Professor Asa Briggs, in his 'History of Broadcasting in the United Kingdom' makes no mention of the re-broadcasting of the speech, or indeed of the record. . . 'For years it was thought that there had been no recording of this historic speech but after a B.B.C. Scrapbook programme in 1955 had discussed the subject, a listener, Mrs. Dorothy Jones, wrote to the B.B.C. that a recording of the speech had been made privately by her husband in his laboratory in Croydon. A copy is now in the B.B.C. library. Therefore, from the above

passage that the B.B.C. did not retain the original pressings used for the transmission of the speech.

His Majesty was presented with two copies of the records. They were bound in an impressive gold tooled album of royal blue morocco leather which is now preserved in the Royal Archives. With the King's permission the metal matrices were deposited with the British Museum for preservation.

During the opening week of the Exhibition, Their Majesties The King and Queen visited the H.M.V. stand. The King spoke of the great improvement in recording shown during the past few years, saying that he thought the recording of his opening speech from the Wireless broadcasting was a wonderful achievement.

THE RECORDS.

Speech at the Opening of the British Empire Exhibition, Wembley, on St. George's Day, 23rd. April, 1924.

Recorded by The Gramophone Company Ltd., from the wireless broadcast of the speech by The British Broadcasting Company Ltd.

Two single-sided White Label records. These discs do not appear to bear any number on the label. The records were never made available for sale to the general public.

To Australia & back - in six minutes.

Sir Alan Cobham on Edison Bell Winner 4525

by. M. Comber

In military flying today, refuelling in flight is a common occurrence, calling for highly accurate flying and sophisticated equipment that has been derived from the earliest system. Some of the crews who took part in this year's trans-Atlantic air race relied on extra fuel taken on while airborne.

It is not generally realised that the firm of Flight Refuelling Ltd was established in the 'Thirties' by none other than Sir Alan Cobham, who today is still Chairman. Sir Alan will be remembered by many for his air circus and for his epic flights to far away places, when the thoughts of passengers travelling long distances by air were still hardly considered by the majority.

Perhaps the most famous of these flights was that to Australia and back, completed in October 1926, when Sir Alan landed his DH50 biplane on the Thames opposite the Houses of Parliament. (Just try to get permission to do that these days!!) Shortly afterwards, he entered the Edison Bell studios and recorded some of the experiences of his epic flight. This record gives but a brief account of just some of the adventures, the saddest incident being the death in Basra of his mechanic, A.B. Elliott, who had been shot by an Arab as the aircraft flew low overhead.

Sir Alan's enthusiasm at carrying out these route surveys comes across very well and he waxes eloquent about the superb flying weather to be found in Australia. He later wrote a book of this adventure - (which I have still to find).

A short while ago I was fortunate to be able to talk to Sir Alan after a Mess Dinner. I was particularly struck by the voice, which is exactly as on his record made 43 years ago.

He clearly remembered going to the studios, in November, 1926 he thinks, and was delighted to know a copy still existed, as he did not have one. He was able to borrow mine - and I now have his autograph across the label.

Sir Alan made many flights in this period, including trips to Capetown, Rangoon and around Africa. He tells me he made other records and I should be delighted to hear from anyone who has, or knows of copies.

Followers of the history of the Short Brothers will perhaps know that they provided the floats for Sir Alan's aircraft on his Australian trip, the first all-metal ones made .

Junk at Sea.

by Peter Lawrence

The Oxford Dictionary tells us that the word "junk-dealer" is an American importation meaning a marine-store dealer, or one who deals in junk, i.e. ropes, oakum, fenders, etc. In Britain the term "marine-store dealer" has become applied to anyone dealing in rags, old iron and so forth, often many miles from the nearest sea water, in fact this expression is rapidly becoming archaic. Words change their use and meaning in most living languages, two English examples coming readily to mind today being "commute" and "fabulous", and many remember the appalling abuse of such words as "gigantic", "epic" and "stupendous" by Hollywood film producers in the 'Thirties'. All this brings me to the point.

We are constantly assailed on the radio and in the press with advice to seek out bargains in junk-shops, often by people who ought to know how to express themselves better. In the South of England at any rate, the junk-shop is rapidly disappearing, and being replaced by knowledgeable specialists in by-gones, who generally know their goods and charge realistic prices. One does not have to be a social science graduate to find the reason. Basically, it is the clearance of old dwellings - and better living conditions; the old shops disappear and replacements, newly built, command higher rents; the people who relied on them for their secondhand clothes have died out, or buy them new. This clearance of old property has almost ousted the rag-and-bone man, (they call him a 'totter' today), as the inhabitants have nothing to clear, and in any case his stable and barrow-store have been demolished. No more are we likely to see a handsome external-horn gramophone or musical box being pushed on a barrow to the nearest marine-store dealer.

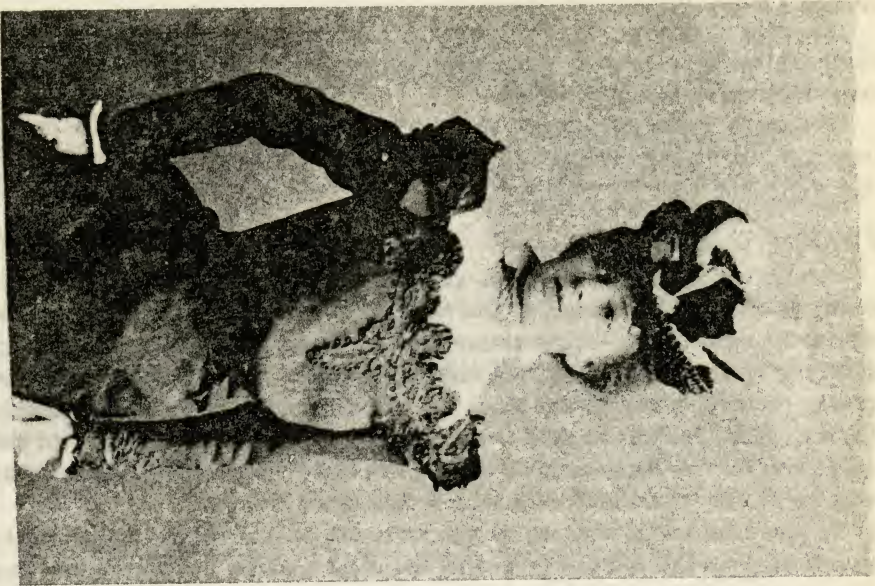
It is quite likely that this is occurring all over the world, but it has knocked much of the fun out of collecting, and those who in days gone by were accustomed to seek out their records from under a heap of smelly damp old clothes, are having to attend local jumble sales on Saturday afternoons, often paying 3d. or 6d. for the privilege of rushing in with the dealers as the doors are opened, visually taking in as much as possible in a brief moment inside the hall, and wildly scrabbling elbow to elbow through a pile of records.

Seekers of really worthwhile items are now finding that they are having to pay dealers' prices, or acquiring them from other collectors.

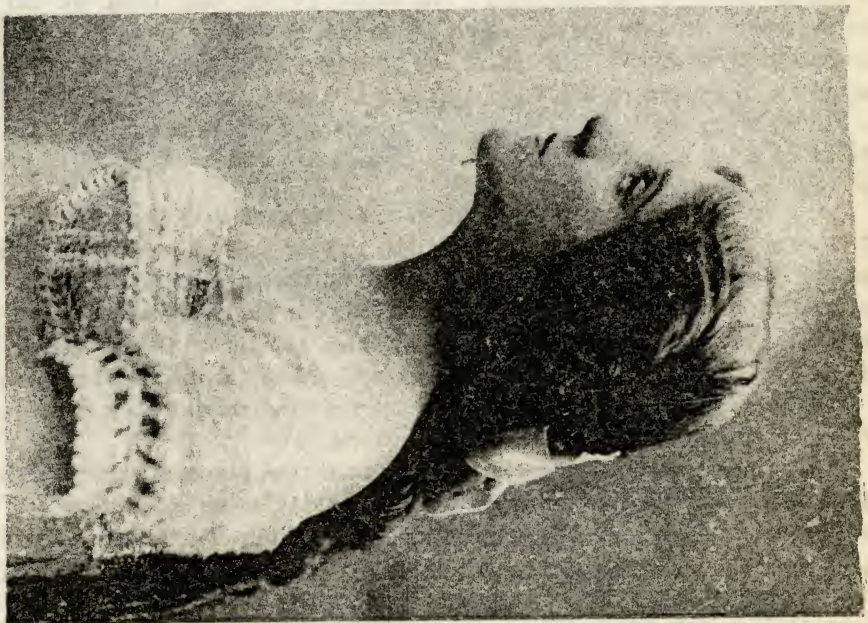
It is hoped that Members coming to Britain from overseas, perhaps encouraged by talk of "junk" here, and hoping to find very desirable 'talking machines' here for a pound or two in junk-shops will not be disappointed. There are organised markets in London and the provinces, where they may see such machines, but these will have passed through several hands, gathering uplift each time, but they will no doubt get a fair deal. They will find a proliferation of

(continued on p.214)

Miss Vesta Tilley
Famous Music Hall Star



Miss Edna May
"The Belle of New York"



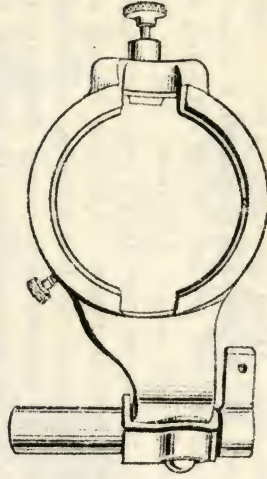
INSTRUCTIONS

for

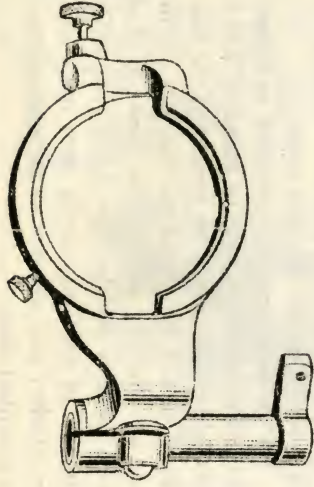
Assembling Reproducer Arms for
Diamond Point Reproducer with
Edison Standard Phonograph

TRADE MARK
Thomas A. Edison

Position of sleeve
for Standard Phonograph WITH
swing arm, or end gate



Position of sleeve
for Standard Phonograph WITHOUT
swing arm, or end gate



Thomas A. Edison, Inc.
ORANGE, N. J., U. S. A.

Read these instructions carefully and follow them closely

SINCE the Edison Standard Phonograph was put on the market, several changes have been made in the construction of the top plate and the reproducer arm. That the new Diamond Point Arm may be fitted to any of the various models, these arms are provided with a loose sleeve which can be located in the bore of the arm to suit the position of the cylinder on the several models.

If the arm is to be assembled to a machine which has a swing arm or end gate with a center to carry the front end of the cylinder shaft, the sleeve should be pushed clear into the arm against the shoulder of the sleeve, and the feed nut spring with feed nut attached should be taken from the old arm of the machine and fastened to the new sleeve. Use the same screws that were in the old arm.

To adjust the engagement of the feed nut with the feed screw, lower the lift lever so that the front of the arm rests firmly on the straight edge; turn the sleeve in the arm until the thread of the feed nut engages

firmly with the thread of the feed screw; then tighten the clamp screw on the back of the arm. When the clamp screw is tightened and the diamond reproducer is removed from the arm, the arm should rest firmly on the straight edge. Determine that it does by tapping the top directly over the straight edge with the finger. If the arm bounces up, the tension of the feed nutspring is too tight and the arm should be turned backwards on the sliding sleeve to relieve the tension. To ascertain whether the feed nut is sufficiently engaged with the feed screw, the arm should be removed right and left. If there is any lost motion, it is proof that the tension of the feed nut spring is not sufficient, and the sliding sleeve should be turned to bring the feed nut closer to the feed screw.

If the new arm is to be used in connection with the newer types of Standard Machines which have no swing arm, then the loose sleeve should be placed in the hole of the arm so that the end of the sleeve is flush with the face on the right hand side of the arm. The feed nut spring with nut should be attached and adjusted in the same manner as described above.

The cuts on page 2 show the positions of the arms for the two different types of machines.

YOU CAN'T BLAME

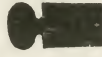
the Record for . . .
wearing if the Stylus
isn't right. . . .

I grind Sapphires for every kind of Diaphragm. I grind them correctly. Below are the regular Styles. If your Diaphragm is not giving good results send it to me.

No. 1. 1 ^m/_m Regular Size
Sphere Ball Sapphire
Reproducing Stylus.
Post paid, 1/6 each.



No. 01. .75 ^m/_m Button Ball
Sapphire Stylus,
ground with rounded
edges so as not to
scratch records. For
use on Edison model
C and D and New
Columbia Reproducers.
Post paid, 2/- each.



No. 0 .5 ^m/_m Small Size
Sphere Ball Stylus for
Edison B Reproducer
and Pathe, Columbia,
Style Floating Repro-
ducers.
Post paid, 2/- each.



Edison Pattern hollow ground
Recording Sapphire
Stylus.



This is one of the
best Styluses for recording.
Post paid, 2/- each.

No. 00. .5 ^m/_m Extra Small
Size Sphere Ball Re-
producing Stylus.



This style gives mar-
vellous results on
indestructible records.
Post paid, 2/6 each.

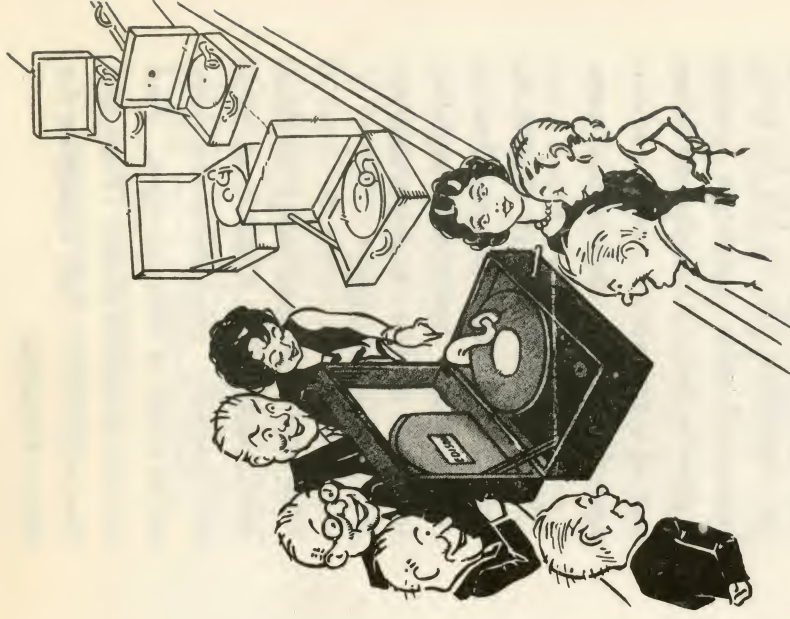
Bettini Pattern hollow ground
Recording Sapphire
Stylus.



Positively the best
Recording Stylus
made.
Post paid, 2/6 each.

Send for List of "Eureka" Styluses and high-class Diaphragm
Parts to the Maker, addressing . . .

A. MOORE, Dept. S., 5, Manchester Road, BRADFORD.



EDISON

*-the outstanding
portable*



*Put on a Record and Start the
Edison Portable! You'll Get
the Surprise of Your Life*

Startling, unexpected volume! Volume comparable to that of the largest cabinet model. Volume enough for any place, purpose or occasion—for home, for dance, or the great outdoors.

And a quality of reproduction altogether delightful! Rich, mellow, full-toned and realistic. Music with that close-up effect—as if the artists or or-

chestra are in the room with you. This tonal beauty is achieved by use of a wonderful new reflex principle of horn construction.

Indeed, here at last is a portable that completely fills the bill for every home and away-from-home service. It gives the full and complete performance of a big cabinet, plus the advantage of portability and compactness.

Withal, it is handsome to look at, beautiful in design, and excellent in workmanship. And strictly portable, too! Two models—both are illustrated and described inside.

Be your own good judge of these new portables. See them—look them over carefully. Hear them—try them out on music of different types. And compare them with others. Then, and then only, will you fully appreciate the **Edison Portables.**

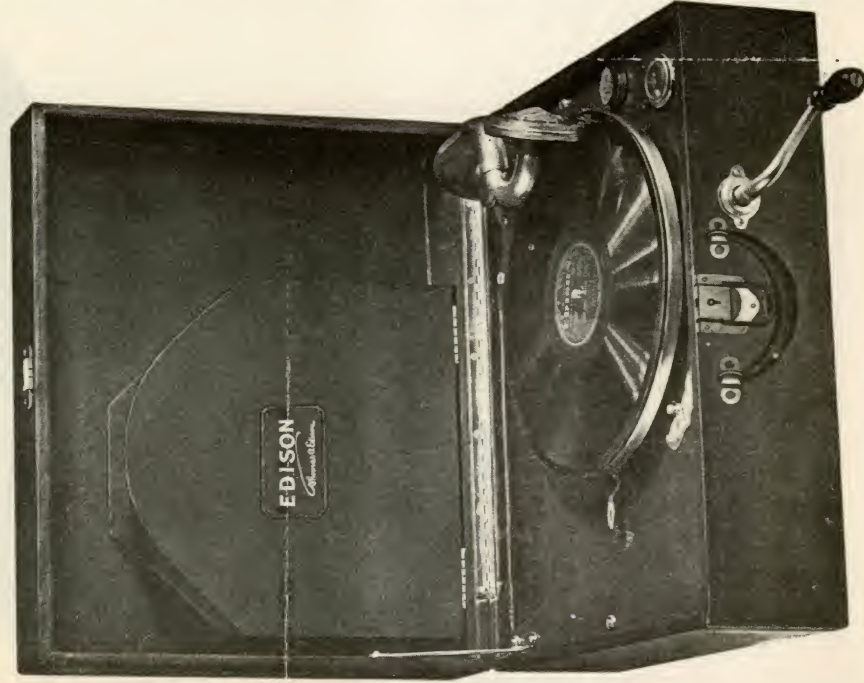
Edison Portable Model P-1

A fitting complement to the most patrician luggage, yet equally at home in a setting of the finest furniture. Covered inside and out with Dupont fabrikoid of rich blue Spanish grain—the shade so much in demand—it is a delight to the eye, while its size and weight make it truly portable. Silent, dependable motor, playing three records without rewinding. Automatic stop. Ball bearing tone arm—found only in the highest priced phonographs. Fittings are durably finished in gold.

Horn chamber is a new design, permitting an air column length of $53\frac{1}{2}$ inches from the new Edison reproducer to the point at which its glorious volume of resonant sound pours forth. (The longest horn in any portable.)

Size: $17\frac{3}{4}$ " x 14" x 8". Weight: 19 lbs.

List Price \$35.

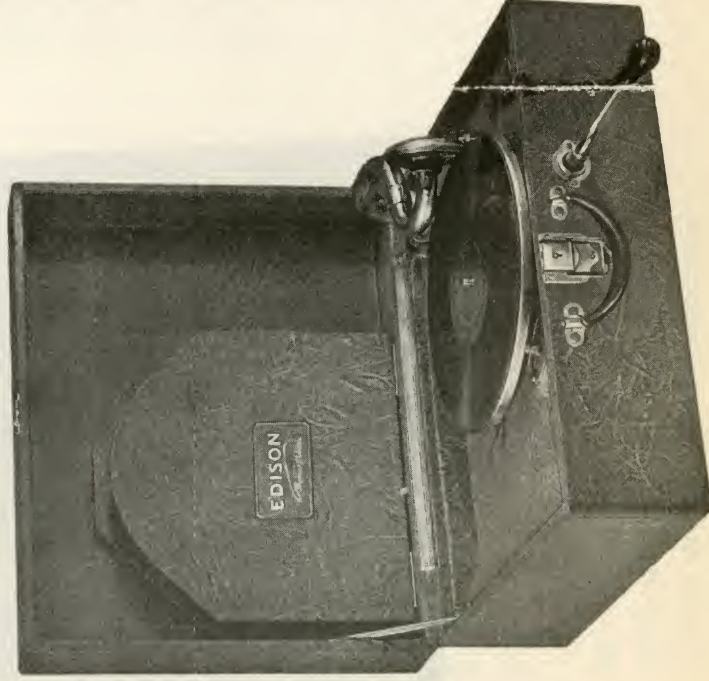


Edison Portable Model P-2

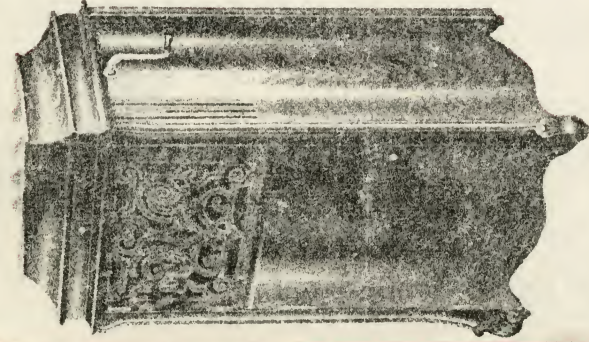
A smaller replica of the Model P-1, this Edison Portable possesses the smart appearance and superior tonal characteristics of the larger model. Particular attention has been paid to the design and beauty of both models, because portables are becoming immensely popular for home use, especially in apartments and in cases where an electric pickup and radio are employed. Sturdy motor that plays two records completely on one winding. Bound inside and out with brown Spanish grain Dupont fabrikoid, selected for its exceptional durability, and fitted with heavily nickeled hardware, this model is the acme of compactness and quality.

Size: $16\frac{1}{2}''$ x $13\frac{1}{2}''$ x $7\frac{1}{2}''$. Weight:
 $16\frac{1}{4}$ lbs.

List Price \$25.



Supreme Among Phonographs Stands the Edison Amberola.



Head & shoulders
above all competi-
tion. The most
marvellous speci-
men of sound
reproduction that
has ever left the
Edison Labora-
tory.

The word "Edi-
son" represents to-
day, as it always
has, originality in
idea, perfection in
mechanical quali-
ties, and honesty
in representation.
Edison Phono-
graphs have never
had a rival in
naturalness of re-
production.

The Amberola
combines unval-
ued mellow and
natural tonal quali-
ties with surpassing
It is the "just word"

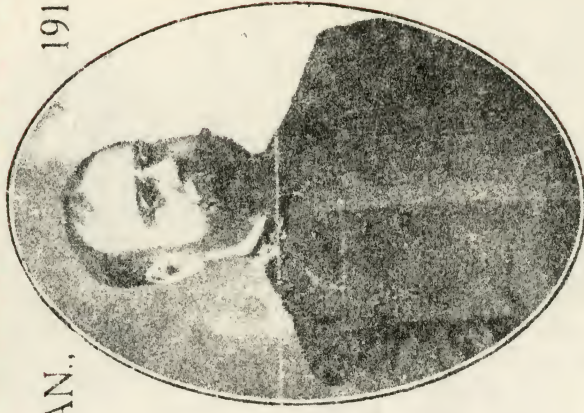
grace of design and elegance of finish
in sound-reproducing instruments.

PRICES

Oak or Mahogany Finish	40 Guineas.
Circassian Walnut	50 Guineas.

Edison Records BY SOUSA'S BAND

JAN., 1911



John Philip Sousa.

COMPLETE LIST OF 12 AMBEROLA AND 9 STANDARD
EDISON RECORDS BY SOUSA AND HIS BAND WHO
WENT UNDER EXCLUSIVE CONTRACT TO THE
NATIONAL PHONOGRAPH CO. Ltd.

EDISON PHONOGRAPH RECORDS by SOUSA and his BAND.

EDISON AMBEROL RECORDS

Price 1/6 each.

- 285 Stars & Stripes Forever March** (*Sousa*)
This most popular march contributed its share to securing for Sousa the enviable title of "The March King," and was the first Amberol Record played by his famous organization.
- 319 Manhattan Beach and El Capitan Marches** (*Sousa*)
Here are two complete selections on our Record. They are two of his favorite and most popular compositions—excellent specimens of the unique style and quality that won him world-wide fame.
- 325 Washington Post and The High School Cadets' March** (*Sousa*)
These two compositions represent, in a superlative degree, that swing and dash that are Sousa's peculiar style. It is a magnificent Record—or rather two Records.
- 350 Benediction of the Poignards, from "The Huguenots"** (*Chabrier*)
The "Benediction of the Poignards" is heard in the 4th act of Meyerbeer's celebrated opera "The Huguenots," and is one of the most impressive and dramatic numbers of the opera.
- 365 "Roses" Waltz, from Suite, "Rose of Shiraz"** (*Delibes*)
This Suite consists of four numbers, as follows: (1) Waltz, "Roses"; (2) Polka, "Balk"; (3) Gavotte, "Zephyr"; (4) Polka Mazurka, "Centifolia." The selection is of unusual grace and beauty.
- 404 The Thunder and The Gladiator Marches** (*Sousa*)
Two of Sousa's earlier marches, and considered by many to be the best he has written. They are immense favorites in military parades, because of their splendid precision and spirit. The heavier brass instruments are prominent in both selections, giving a pleasing volume to the Record.
- 413 La Gipsy, Mazurka Écossaise** (*Ganne*)
A brilliant rendition of one of the popular Concert Mazurkas by the well-known French composer, Louis Ganne. A magnificent band Record.
- 452 Morgenblätter Waltz** (*Strauss*)
One of the best known waltzes written by Johann Strauss, the famous "Waltz King." The manner in which the number is here rendered by the "March King," a splendid aggregation of artists is nothing short of superb.
- 463 Slavonic Rhapsody** (*C. Friedman*)
A classic selection constructed on themes of Slavonic folk songs and national dances, and abounding in brilliant contrasts, which correctly reflect the temperament of the Slavonic race. It is always a favorite number of Sousa's programmes, and cannot fail to be a popular Record with the Phonograph public.

474 Kukulus—Russian Peasant Dance

A well-known band selection, full of the life and action which are characteristic of the Russian folk dances. The composer of this number is Franz Lehár, who wrote the world famous "Merry Widow" Operetta.

540 Marche Tartare

A standard march of an Oriental style, in the rendition of which effects are introduced to lend colour and emphasis.

580 Softies, Unwaires

A popular concert piece in gavotte tempo, by the writer of the famous "Glove Woman" (Amberol No. 61). It is graceful in its life, its rhythm is alert, and throughout the number there flows a fine vein of tunefulness.

EDISON STANDARD RECORDS.

Price 1/- each.

- 10237 Powhatan's Daughter, March** (*Sousa*)
This typical number reflects the genius of the popular composer and bandmaster. Like all of his marches, there is an inspiring swing and dash to this number that defies description.
- 10272 The Yankee Shuffle** (*Morrell*)
The interpretation given to this well-known number is marked by a buoyancy and swing that are simply irresistible. A pleasing feature is the fine and drum effect.
- 10277 The Summer Girl** (*Sousa*)
This superb Record is the second ("B") of a suite of three numbers, entitled "Madness Three," composed by John Philip Sousa. The first ("A"), "The Coquette," was rendered by the United States Marine Band. It is Record No. 10248.
- 10300 The Dancing Girl** (*Sousa*)
This splendid band number is the third ("C") of the suite mentioned in the previous selection. Lovers of Band Records will want the entire series.
- 10317 La Lettre de Manon** (*Gillet*)
This selection is a well-known concert number by the composer of "L'air du Bal," "Echoes of the Ball," etc. The melody of this number is of a most touching and appealing type, and Sousa's interpretation will commend it to instant popularity.
- 10335 Dixieland** (*Haines*)
A characteristic march constructed on the well-known Southern melodies, "Dixie" and "Old Black Joe," the tunefulness of whose strains has made them universal favourites.
- 10350 Narcissus** (*Nevin*)
"Narcissus" is from Ethelbert Nevin's "Water Scenes," op. 13, and is No. 4 of that well-known suite. This Record is Sousa's special arrangement for the band of this beautiful number. Few Records can vie with it in charm of melody and brilliancy of rendition.
- 10379 Bachelor's Button** (*Procell*)
This selection is styled an "Intermezzo Ragtime." There is a splendid swing to this number and a pronounced rhythm that auger well for its immediate popularity. It is unquestionably one of the most attractive band numbers of the Standard list.
- 10387 Mondaine, Valse Borceuse** (*Arcas*)
This selection is an infectious concert waltz of deserved popularity, whose tunefulness is accentuated by the artistic manner in which it is rendered.



Madam Clara Butt
Concert Singer



Madame Albani
Operatic Artiste

of 'secondhand shops', often clustered in a particular area of a town; their owners' apparent gregarious streak being born of the knowledge that we who look for such shops are more likely to visit them if they are not too far apart. Many a village has an antique shop, which shows up the scarcity of original material by putting on a front display of the genuine, backed up by reproduction furniture and china, eked out by older items of small interest.

The junk-shop has become respectable; it is often a 'Boutique', or 'Pandora's Box', both fairly classy; "Bric-a-Brac", "Bygones" or "Granny's Attic" are in the middle, while "Curios - Houses cleared" are perhaps a shade nearer to the older conception of a junk-shop. Herded together under one roof, the little booths become an 'Antique Supermarket', or 'Antique Hypermarket' in more prosperous areas.

This is a sorry state of affairs for those of us who owe our treasures to hours of looking through genuine junkshops and find it hard to reconcile ourselves to their eventual disappearance. We shall miss their smells and dirt, sometimes with seedy owners and shady customers whose business was discussed in the backroom out of earshot. We shall miss their junk which is now our treasure.

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Catalogues Review

by Ernie Bayly

"Catalogues Monthly" is a modest title for an ambitious undertaking by Jim Hayes to catalogue records issued on 78 r.p.m. discs.

A fine foundation has been laid by those catalogues already published.

Some Companies began new "series" during the 1930's, which Mr. Hayes has chosen for his starting point. It would be safe to assume that these series contain some of his favourite artists, which makes a pleasure of the drudgery for the compiler. By issuing a series of moderately-priced catalogues, the enthusiast can gradually build up his library of information economically with no strain on his family budget. By starting in the 1930's Mr. Hayes will be able to bring before us information which is of recent memory, before it sinks into the period which becomes difficult to re-collect. A good idea. But, it is frightening to think how the years have rolled by since the last 78 r.p.m. disc was made for retail in Britain. The catalogues published by Mr. Hayes are listed as an advertisement at the end of this review.

The Brunswick 02000 series is the second catalogue by this compiler on the Company, the previous one being the 01000 series. Of course, Brunswick had been in existence some while before creating these series. Some records were 'carried forward', others were not. For example, Fred Elizalde's delightful 1927 recording of 'By the Waters of Minnetonka' was not, while its original backing 'Pianotrope' was. The Brunswick records were chiefly popular American artists - but there were exceptions like the wonderful guitar soli by Vincente Gomez, which I am glad I bought. For we in Britain, Brunswick chronicled the rise to fame of many artists, such as Bing Crosby, Ella Fitzgerald, the young Duke Ellington, and small numbers of records by people who should not be forgotten, like Grace Moore, Alfred Piccaver and Danielle Darrieux.

Rex was a cheap label marketed chiefly by "Marks and Spencers" stores, and gave us a wide selection of British and American artists. They helped along the comedian Sandy Powell, Gracie Fields. Jack Payne, Jay Wilbur, Primo Scala and Billy Cotton were among the broadcasting bands featured. There were fine 'brass' bands like Foden's.

Regal Zonophone, the cheap label of the E.M.I. Group gave us a similar fare. We see

names which had been famous for some while, like Billy Bennett and Will Fyffe, and also Tommy Handley who was to gain greater fame a little later. Childhood nostalgia is evoked with "Mammoth Fair Organ". There was also a representative sample of song and ballad singers.

The Columbia FB and Parlophone F series were slightly more expensive, featured few American artists, being chiefly British and European. From Europe was splendid light music by Dajos Bela, or dance music by Ray Ventura. British Radio and Variety artists abound; the cheery topical Norman Long, the 'crazy' one-string fiddlers Bennett and Williams, songs at the piano by Hutch, who seemed even more popular in Northern England, where I saw him several times in Leeds while wearing the King's uniform.

** The H.M.V. BD 5000 series is the only "complete catalogue" of the catalogues in this part of my review, running from January 1936 to September 1955. This series is a mirror of the big dance band era. An era gone, but by no means forgotten; so much so that a group of enthusiasts gather regularly in Manchester to play the authentic style of Glenn Miller (one of bands recorded in this series). Who remembers Ken Johnson killed during an air-raid during World War II? There is one record by Cuarteto Matamoros which seems to have strayed into the BD series from E.M.I.'s Latin American export GV series where they were well-featured playing fine examples of small-group Latin American music. The BD5000 series also reminds us of the wartime "Service" bands like the Skyrockets who did much to boost morale. In this cheap series too, we could buy "Harlem's Lovin' Armful", Fats Waller, another genial soul lost to us too young. Deep-voiced Vaughn Monroe is there, but H.M.V. never gave us his famous "Racing with the Moon".

Any record catalogue is nostalgic, but these catalogues of the recent past recall people whom many of our members must have seen performing in person, or heard on the radio.

All of these catalogues are arranged to the same useful pattern. The artists are listed alphabetically, with the work of each being under his name. At the beginning of each catalogue is an index of artists' names showing upon which page each appears. Finally there is a numerical index to show on which page each record appears.

Five of the catalogues do not show the whole series, but the first thousand records of each series. Ultimately we shall have chronicled the complete series. On the instalment plan we can purchase the whole series economically. I am sorry to learn that support for this fine venture has been disappointing, for the catalogues are well-produced and clearly legible. They are all on 10" x 8" paper, so as later instalments appear, purchasers will be able to file them together. I would urge you to support this venture now to enable Mr. Hayes to continue, for this labour of love at least needs money to purchase future supplies of paper to continue, as I hope it will, for it is highly commendable.

* * * * *

78 r.p.m. CATALOGUES FOR SALE

All prices include postage to your door.

Artist Catalogues at 4s.6d. each (60 cents).

Brunswick 02000 to 02999, December 1934 to July 1940

Columbia FB1000 to FB 1999, February 1935 to August 1938

Parlophone F100 to F999, February 1935 to January 1938

Regal/Regal Zonophone MR1 to MR999, March 1930 to September 1933

Rex 8001 to 8999 September 1933 to April 1937

Artist Catalogue at 6s. (80 cents)

H.M.V. BD5000 series. January 1936 to September, 1955

Discographical Artist Catalogues

Columbia CB1 series. March 1930 to February 1935 at 12s. 6d. (£ 1.60)

Vocalion S1, 500, CO001, and V 1000 series at 6s.6d. (85 cents)

Numerical Catalogue. Brunswick 01001 to 02000, Dec. 1930 to Dec. 1934. at 3s. (40 cents)

OVERSEAS CUSTOMERS MUST REMIT CASH BY INTERNATIONAL MONEY ORDER.

J.C.HAYES. [REDACTED] LIVERPOOL L21 8HR. England

Jussi Björling

The name Jussi Björling always recalls for me a very pleasant holiday in Sweden, during which one of the highlights was a very warm evening in Skansen Park, Stockholm, when I heard Björling give a concert in the open air.

The Nationaldiskoteket of Copenhagen has published another of its useful catalogues this time recalling the records of Jussi Björling whose recording career stretched from 1920 to 1960, both on commercially released recordings and private, for organisations like Swedish Radio.

The present discography is largely the work of Mr. Eyvind Skandrup Lund, assisted by many kind people who are acknowledged.

Some lack of precision may exist in the later 1950's when, as a preliminary to the abrogation of its agreement with E.M.I., RCA Victor re-recorded Björling singing some items to which E.M.I. had exclusive rights, and without scrutiny of actual discs it might be impossible to know whether one had the first or second recording. Any inaccuracy that the possessor of such a disc may suspect in the discography is certainly not the fault of the compilers. Recording companies have ever been a law unto themselves. Anyone owning a disc from the "double period", finding his varying from this discography should send the information to the Nationaldiskoteket.

This list gives the accepted international names for the recordings, and as appropriate, the Swedish title also, or a translation from the Swedish if that is the language in which it is sung. Records are arranged chronologically and there is an appendix which gives release dates, arranged under the numbers of the records.

Another appendix lists the names of composers, lyric writers, etc., together with the reference number allocated to the record(s), so it is possible to see which compositions of any individual Björling recorded. Similarly there is a useful index of titles of compositions which he recorded.

Neatly produced as the previous publications and of equal size, with a picture of Björling in the costume of Pagliacci, this booklet is a highly recommended addition to any collector's reference library.

It is available on sending two International Postal Reply Coupons to:-
Nationaldiskoteket, Brede Hovedbygningen, 2800 Lyngby, Denmark.

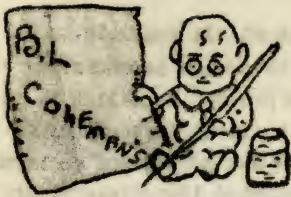
Our Illustrations

The leaflets on Edison needle-cut products were loaned by G. Frow

On the back and front covers we see Mr. Edison standing in his Library, where, it is claimed, he had 60,000 books on scientific topics from all over the world; and also conducting a recording experiment. These pictures are taken from "Je Sais Tout" loaned to us by Mr. Broad. On page 223 we illustrate an early product of 'The Gramophone Company' possessed by Dr. Hopkinson, being an embellished 'Monarch' from circa 1903.

The Edison Company issued laterally-cut discs in 1929, and in the centre we may surprise you by showing you that portable phonographs were made by Edison for them. (The advert showing different phonograph stylus is from 1907 and is reprinted there to fill a space!) MR. Thompson loaned us the original of the Edisonia poster which we are distributing with this magazine. It must date from 1897-98. The leaflets showing the 'needle cut' discs issued by Edison was one long narrow sheet of paper, which for practical purposes we reproduce in two pages. The other illustrations are self-explanatory.

H E L P Mr. John Bennett, compiler of the well-known "Voices of the Past" series of books listing H.M.V. recordings seeks help to fill some gaps in the French & Russian catalogues. If you feel you can help, write to him at [redacted]
Jedburgh, Roxburghshire.



VICTROLA SCRAPBOOK

The Talking Machine Goes to War by B.L. Coleman

Several of we record collectors were sitting round the tape recorder one cold night last winter listening to tapes of Jack Armstrong, a popular American radio programme of the Mid-30's when the question came up as to when the concept of drama on radio and records first began. Someone recalled that Little Orphan Annie was on in 1931 and another shot back that Amos and Andy went back further than that.

The question was soon forgotten as we got into talk about other parts of the radio show to which we were listening and it soon went out of our heads completely. All the next day at work, that question kept tugging at a file drawer in my mind. Somewhere, sometime, I had heard drama on records and it seemed to go back as far as World War I. Of course, that was impossible as radio was not that advanced in 1918.

When I arrived home, I phoned a friend in Bridgeport, Connecticut, who is a positive nut on the subject of old recordings and he said he would check into it, and if he found anything would put it on to tape and forward it along to me.

A week went by and with the rush of the Christmas holidays, I had forgotten about the call, when the postman dropped off the mail including a five inch tape from my friend in Bridgeport.

It lay on my desk for three days until Saturday afternoon when I at last put aside the affairs of the week and settled down to listen to my friend.

From the speaker of the recorder came my friend's voice explaining that he had gathered up a group of discs and cylinders and would play them and identify each with its make and number. This he did; I would like to share some recorded history with you hoping that you will derive as much enjoyment from it as I did.

To begin with, I should try to define my meaning of drama at the horn or mike. Skits, jokes, musical numbers, Minstrel plays and recitations are not what we want. We are searching for something that has a basic story line, a beginning, a middle and an end.

Sound effects should be used to heighten the adventure and music may be used, but only as background and not as an excuse to burn up wax. In short, it must sound like a radio show as we are accustomed to hear it from the '30s and '40s but must have been done before the advent of radio that was good enough to use it. A tall order but it was done and done very well, I might add.

Checking through my own collection, I tried to see if it was at all possible to discover an evolutionary pattern from the early recording days to modern broadcasting and it proved to be a job which took much time. I believe I can now present some link to tie it all together. According to all I could find on the subject, the first instance of a primitive form of story telling record would be a cylinder which was so old and so hard to to hear, that I had to record it on to tape to provide for repeated listenings or it would have fallen to pieces. This is Edison cylinder 8109 by the Edison Military Band which features an unknown Bass and a quartet.

The cylinder begins as they all do, with I believe, Edward M. Meeker announcing the record. I'm sure that Edison invented this device to give us time to adjust the speed on/off knob of the Gem machines. The musical piece is well known to every boy or girl who has ever played in a school band. Reeves' "The Night Alarm".

To my knowledge, this is the first, or one of the first records to use sound effects, people talking lines and music to score the action. The piece begins slowly keeping in mind that this is only a two minute cylinder and after a very short pause, it starts in to wildly ring a fire bell. It's enough to shake you out of your Victorian high button shoes. What could Mr. Edison be thinking of? From off in the distance, the sound of horses' hooves join in the music. Meanwhile, the Edison Military Band is racing like sixty to make it to the end before the spring runs down. Ah, so that must be the end . . . but wait! Mr. Edison has captured our attention and is not going to let us go without at least one more surprise. Another pause and a voice yells to us to "CLOSE THE FIRE-HOUSE DOORS". It then concludes with all the Fireman singing an old hymn which slowly dies away as the spring starts to give out. They made it again but all in all, it's a most enjoyable two minutes with an often worked to death composition.

Perhaps Mr. Edison suffered through HIS band days and hoped to make it a bit more interesting for those with painful memories. So, I place this record somewhere around 1904. Summing up the cylinder: It has a beginning, a middle part and an end. The music heightens the actions, lines are spoken and a story is told. To my mind, this is the closest we could get to a radio programme in 1904.

Skipping over the vaudeville skits from 1906 through 1916, which was no more than an excuse to tell jokes, we come at last to World War I. The 'Talking Machine' was about to put away its childhood and begin to enter an adult world.

Great strides had been made in recording since 1904 and the use of sound effects was a pretty well used method. Street-Car (tram) bells, car-horns, clocks chiming, whistles blowing, motors on flying machines, cars and even animal noises were all common things to be heard on the pre-World War I records. But still, the story telling record had not really been used to its full potential. That required a war.

Up to 1917, America had slept behind her two great oceans and really had no interest in that argument some place over there. The British and French - and Germans - had soaked the soil of France with blood and most Americans could not even pronounce Verdun, let alone tell you where it was and so it was until one day we found ourselves reading the headlines that we were in it.

The American patriotic song was born. . . "Over There", "What are You going to do to help the Boys?" Where did they all come from so quickly? "Rose of No Man's Land", "I Didn't raise my boy to be a soldier", and of course,

"Goodbye Broadway, Hello France".

The theme was the same . . . You're an American . . . Mother, God and Country are behind you . . . go get that "Kaiser Bill". The songs came forth in an unending stream directed at an American manpower. From street corners, beflagged sound trucks plastered with President Wilson's picture called on America to do its part. In silent movie theatres, the show was stopped to sell Liberty Bonds. The great stars of the silver screen, of Broadway, from the record companies all gave their time. The air was electric with the music of war. Music stores could not keep pace with the demand for sheet music. Player pianos banged away far into the night with "Over There". This kind of music conveyed the idea that "Bad Bill" was something out of a cartoon strip and his armies were backed by paper courage. The Yanks had the conception that their appearance in France would cause the entire German army to about face and flee back to Berlin and make peace.

At the embarkation ports, bands played stirring marches while pretty young girls in Red Cross dresses handed out free coffee and doughnuts to the wildly cheering troops hanging over the sides of the rusting transports. It will be over in a few months and we will all win medals to impress the girls back home.

A year later and three thousand miles to the east, a group of these same soldiers sat around a smouldering fire heating up a can of coffee made from dried field rations. The bands were gone, the flags were only used now to drape the crude wooden boxes of fallen comrades. As far as the eye could see or the mind perceive . . . mud, death and endless suffering. "So this was what a war was really like."

The mood of the American people changed to one of despair. The truth was beginning to come home to them. Little by little the sound of the war songs began to lose their once bright sparkle. Over at the recording plants the sales began to drop off. What was going to replace this new and profitable market? What would they sell now? Having set the scene and the mood, we can revert to the story telling records.

The first is Victor 18405, "Fun in Flanders", parts I & II which starred Henry Burr, Lieut Gitz-Rice and the heroes of Victor's backroom.

FUN IN FLANDERS - PART I. GITZ-RICE

Cast: Henry Burr Lt. Gitz-Rice The Victor Bunch

Scene: A Battlefield Trench Somewhere in Belgium.

Burr: Under cover boys. (Sound effect-whistle of shell and explosion)

Rice: Is that one of ours or theirs?

Burr: What's the matter, are you hurt?

Rice: Oh no, but they've upset me tea and cakes. Oh gee I wish I was out of this.

(Comic song by Rice) (Cheers and shouts from the troops)

Burr: Hey, here comes the Mail Corporal. Gee, I hope I get a letter. Yes Sir, I'm him.
Mail for me?

Rice: What's the matter with you Harry? (Poem of the war by Burr with musical accompaniment)

Rice: Come on Harry, brace up. Sing us that little love ditty of yours.

Burr: Oh, I can't sing. I've got mud in my throat but I'll try. (Heart rending war song by

Burr)

→ End of side one ←

PART II

Rice: Hey Captain, can we have a little music tonight?

Burr: Music? Worry or Beethoven?

Rice: Here, step Sergeant Binks and Private Banks,
(Mouth organ and concertina, "When Johnny comes marching home")
(Shouts and cheers from the group)

Rice: There you are Captain. The Dixie Jazz Band has got nothing on us. Hey! Look who's coming . . . the gink with the rum jar. Who says we're not going to have a party tonight with the old issue of rum.

Comic song by Rice: (Shouts and cheers from the group) (Sound of bullet whizzing by)

Rice: If I stop one of those, good night.

Burr: Oh, I wish I was at home beside the fire with nothing to do but eat cake and enjoy a life of luxury.

Rice: Cheer up Harry, You'll be sleeping in your roostermore yet.

Comic song by Rice with cornet accompaniment. (Grunts and groans from the group)

Burr: Is Private Binks there?

Rice: Yes, yes Sir.

Burr: Have you got all your kit packed? You know you start for England tomorrow on seven days leave.

Rice: Yes Sir, I'll try and be ready.

Off Stage Voice: Hully gee, I wish I was going.

Rice: Well you know you can't go unless you're wounded, but don't get wounded.

Comic song by Rice: (Six explosions - part of song)
(Cheers from the Group)

Burr: Alright men, here comes the relief party for this trench. Get all ready to leave.

Rice: We're all ready to leave, Sir.

Burr: All right . . . Forward march.

Fade out to the sound of concertina, shouts and men marching away into history.

* * * * *

Space does not permit me to present the songs but this will give you some idea of how advanced this pre-radio adventure had been a decade before it made its appearance on the scene.

Not to be outdone by the Victor, Edison contributed his bit to "Lick the Kaiser" and a very remarkable cylinder was cut late in 1917 or early 1918. This is listed as Edison 3497, which was one of the Blue Amberol Series. The name of this effort is "The Submarine Attack" and though stamped from the same mould, Edison inserted movement and came much closer to the story concept than anyone had before.

The scene is a troop ship somewhere in the North Atlantic and the cast includes A Red Cross Nurse, A Ship's Captain, A First Mate, An Army Gunner, A Lookout and heroes of Edison's backroom.

The artistes are listed as the Premier Quartet which at this time was the same as the American Quartet on Victor. John Young, William F. Hooley, Billy Murray and Steve Porter. Hooley died in 1918 and was replaced by Donald Chalmers, however, I believe that Chalmers is not on this record which would date it before 1918.

Several of the voices are familiar such as Murray as the Gunner, Steve Porter as the Captain and, I believe, Hookey as the lookout. The lady remains a mystery. An old record dealer who was in the trade for some years said he was sure it was Mrs. Madeline Murray. I am unable to prove it one way or the other, so I'll leave her forever in the shadows. One thing is certain I never heard her before that or after, so it had to be a one-time appearance. And so it is with great pleasure that I take you back to 1917 and the good ship *Amberola* somewhere on the war torn North Atlantic. Presenting Mr. Edison's finest cylinder

"A Submarine Attack" Premier Quartet & Company. Edison 3497

Sailor Song by The Quartet:

(Sounds of ship's bell, engine noise, rushing water and wind)

First Sailor: All's well

Second Sailor: All's well

(Bosun's pipe)

Red Cross Girl: Oh Captain, is the transport in the danger zone yet?

Captain: Yes, but while it's more dangerous right here, there's danger everywhere on the sea.

But don't worry. You Red Cross Girls would be the first to be taken care of.

Red Cross Girl: Oh, we're not worried any more than the boys are.

Sailor's war song sung by the Quartet

Gunner: Hey! That's a pretty good song but I can sing a better one.

Captain: Who are you?

Gunner: My name's Hicky Hank and I used to sing safranle (soprano) in our village choir.

(Laughter in the group)

Officer: Sit down. Go ahead and show the boys up Hank.

Gunner: Well I'll be darned if I don't

Song about himself. (Laughter and shouts from the group)

Officer: You're all right Hank

Quartet: Some singer

Captain: What does he do aboard?

Officer: Who Hank? Why he's a gunner

Lookout: Periscope dead ahead (shouted from distance)

Captain: Pipe all hands to quarters. (Bosun's pipe)

Lookout: Torpedo Captain . . . On the starboard bow (Exploding shot)

Captain: Take a zig-zag course full speed ahead

Bosun: Aye, aye Sir. (Sound of much confusion . . many voices in action)

Soldier: Gosh, we missed it by twenty feet.

Captain: When you get the range, fire.

Gunner: Aye, aye, Sir. (Sound of shot from large gun) Captain: A little short, fire again

Captain: Fire again (Sound of shot from large gun) (sound of shot from gun)

Officer: The U-Boat's going under. We must have hit her.

Lookout: She's coming up astern

Captain: Fire! (Sound of shot from large gun)

Captain: A direct hit.

Lookout: She's blown to pieces. (Sound of shouts and cheers.

Captain: Where's the man who fired that shot?

Gunner: Here I be Captain, I'm the feller, Hicky Hank from Old Yap Hank,

(Cheers and shouts)

(Sailors' war song by the Quartet)

You will admit that is a lot of action for a four minute record and it seems a shame that Edison never again made anything like it. For realism, movement of action, short but direct story line, this is a classic in recording history.

Not till the late 1920's did this kind of format again appear to help issue in the new age of radio and later, the movies we know today.

And so the great "War to end War" faded into history. The records were a painful reminder of a bad time and they were either destroyed or left to gather dust in countless millions of attics and junkshops.

By the time the Second World War again swept over the planet, we were too sophisticated to be moved by war songs and only a few ever became really popular. Certainly nothing of the scope of twenty-five years previously. The world had grown a little older but it seems, not much wiser.

EDITOR'S COMMENT. While Mr. Coleman quotes World War I as the birthdate for patriotic songs for America, we in Britain had known some before then. Possibly we were not so isolated from the rest of the world and became engaged in warlike frays prior to 1914. The Russo-Turkish War, which could have threatened India (so British politicians thought) produced "We don't want to fight, but by Jingo if we do. . ." From the South African War came "Goodbye Dolly Gray". The popular "It's a long way to Tipperary" had been written in Ireland several years prior to 1914 and was brought to popularity when Irish regiments came to England after the outbreak of war in 1914.

Society Meetings

LONDON: At 'The Bridge House', Brough Road, London S.E.1. Commencing 6.45 p.m.

12th. August. Our President's Evening, called "Mandrel Miscellany"

9th. September. to be announced

HEREFORD: At 'The Olde Harp Inn', Catherine Street. Commencing at 7.0 p.m.

Correction

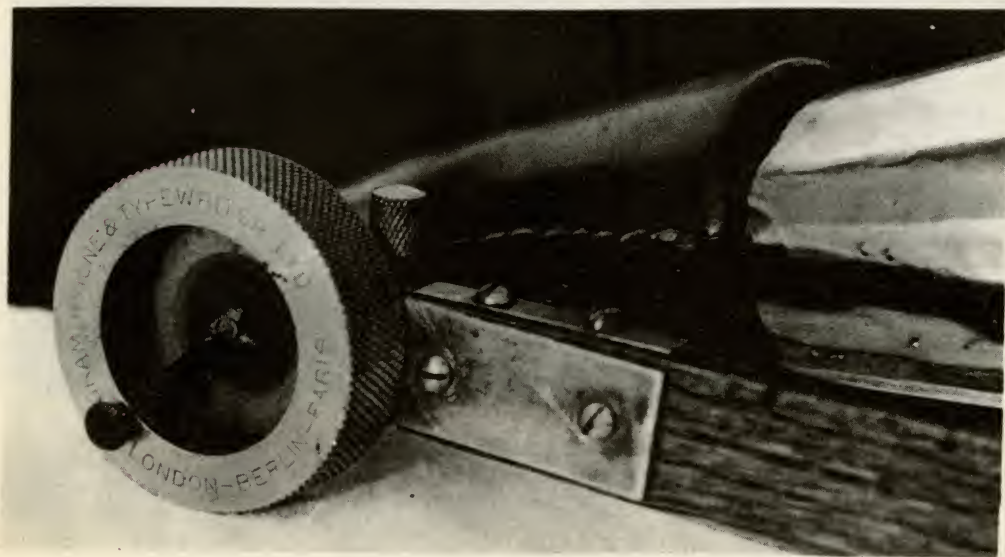
The owner of the match boxes shown on the back cover of the June (No. 49) Hillandale News is Mr. Gerald Morice of Malvern. Your Editor apologises for his mistake.

PETS CORNER. Sign outside a South Coast Bingo Hall:

"All welcome, regardless of colour, race, or GREED."

WANTED WANTED - Articles long, articles short, for THE HILLDALE NEWS

THE HILLDALE NEWS is the official magazine of the City of London Phonograph and Gramophone Society. Editorial & Secretarial Address= 19. Glendale Road, Bournemouth BH6 4JA, England.

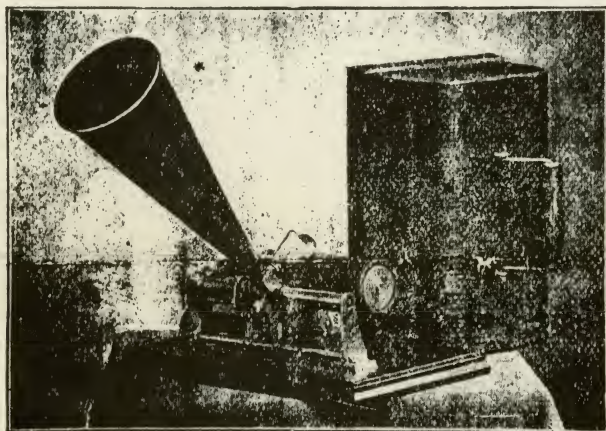


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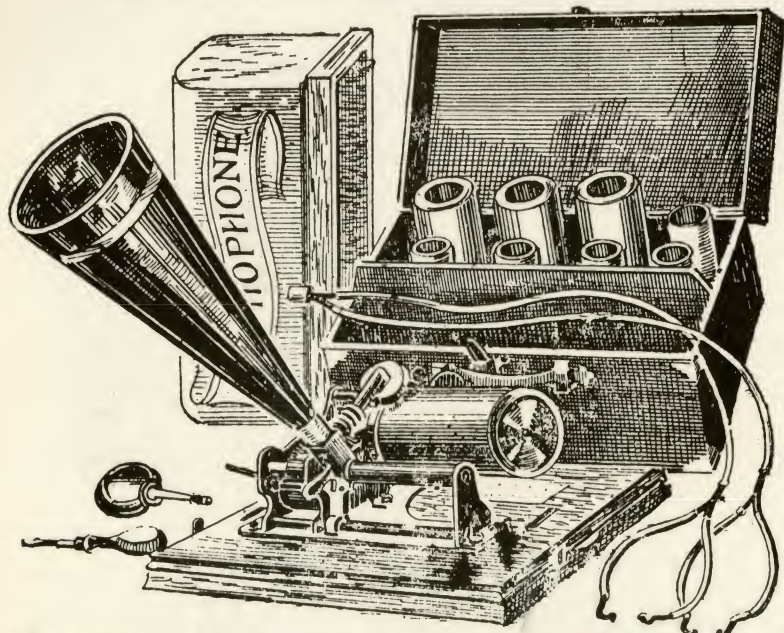
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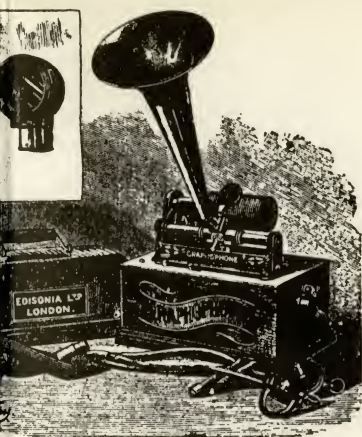
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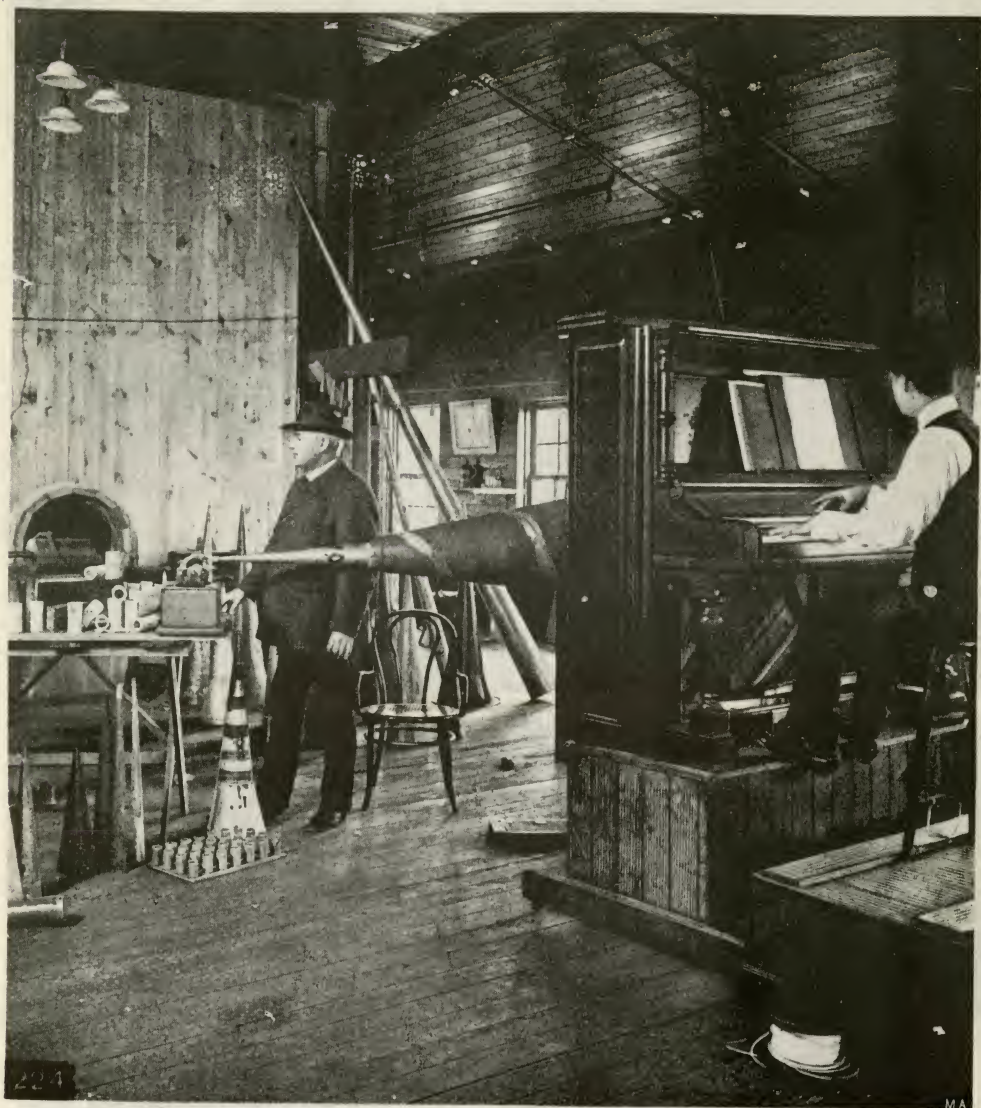
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